

New York State Historical Association Strategic Plan Summary

Following the period of the 1990s during which the New York State Historical Association (NYSHA) took major steps in the redevelopment and expansion of its museum, NYSHA adopted in 2000 a new strategic plan. The plan was developed over the course of two years by the senior management team with input from the board and all levels of staff. The plan reflects the spirit of founder Stephen C. Clark, to realize NYSHA's potential as an attraction for people to visit Cooperstown, as an art museum rich in the visual record of this nation and interpreting it for the public, and as a proponent of the history of New York State for residents of the state and the nation. The strategic plan is used to monitor progress on activity at monthly department head meetings and to help make decisions on proposed new programs and activities. It is assessed and adjusted bi-annually at the July and December board meetings based on results of previous year's outcomes. Staff members are identified to lead implementation of areas of the plan.

Strategic Program Planning Framework

The following four strategic Centers guide the programming of NYSHA. Each Center offers a focus for addressing an identifiable external need or opportunity, specific goals to address that need/opportunity, prospects for major fundraising, and new ways to manage programs, staff, and assets. Each Center is conveyed through public products and services including exhibitions, public programs, education, publications, membership, retail, and food service. While each Center is a distinct strategic area, the Centers also overlap and share common goals, programs, and resources:

- The Center for American Folk Art and Craft Traditions
- The Center for American Indian Studies, Programs, and Services
- The Center for New York History and Culture
- The Center for Rural Life and Learning

Audience Development

Increase audiences on and off-site on the state, national, and international levels and improve services to those audiences.

- Create a comprehensive marketing strategy, including audience analysis, develop a cohesive image and themes for the Fenimore Art Museum and for NYSHA, targeted advertising and public relations, introducing tracking and response mechanisms and evaluation activities;
- Develop comprehensive exhibition planning with longer lead time, and marketing strategies based on understanding of audiences for exhibits; shaping of related public access/education products (publications, curriculum, media programming) and retail products;
- Build audience diversity with exhibitions and programs that repeatedly engage a broad audience measured in ethnic and economic terms;
- Apply technology, especially use of the internet, in every aspect of the work of NYSHA and its Fenimore Art Museum, Research Library and the Cooperstown Graduate Program;
- Use technology to reach new audiences through tools like the internet and distance learning systems;
- Increase opportunities for community input and response: incorporating advisory committees in planning, and adding advisory groups to assist in institutional and audience development.

Collections

- Refine, preserve, and expand access to the object collections and the research library.
- Complete development, documentation and maintenance of comprehensive collections policies, practices and procedures;
- Apply contemporary technology to all aspects of collections (object collections and research library) for better management and access by staff, the general audience and researchers;
- Enhance collections storage area/library stack areas;
- Develop and increase acquisitions endowment;
- Encourage greater research and publishing from the collections, beginning with publication of a catalogue of the folk art collection;
- Develop strategies for collecting 20th-century materials.

Public Access/Education

Increase public access to history and the arts through excellence in programming.

- Develop a comprehensive exhibition program in coordination with Audience Development, including organizing multi-disciplinary exhibition projects bringing together the history, arts, crafts, and material cultures of a topic or period in a new or comprehensive way;
- Continue to develop and expand statewide programs to reach a broader constituency, through formal and informal education and in collaboration with other institutions, sharing expertise and materials as appropriate;
- Focus on building stronger relationships with schools, creating new collaborations with schools/school districts, teacher training centers, and other educational institutions for in-depth learning, and expanding diversity of program content and audiences reached;
- Refine and strengthen the publications program of NYSHA: improve the quality and impact of *New York History* and *Heritage* for research, audience appeal, impact and cost; develop other projects like *The Empire State: A History of New York* (ed. Milton Klein; Cornell University Press, 2001).

Facilities

Monitor use of facilities and develop plans for renovation, reuse or expansion of existing facilities. Plan for future expansion to address the new education and public service directions of NYSHA that emerge during the next five to ten years, including improvements to the Research Library, addition of a new conference/education center, improved visitor amenities, new signage, and improving traffic movement.

Finances

Increase both earned and unearned income and manage costs to ensure NYSHA's ability to meet public educational needs into the future.

- In coordination with Audience Development, increase earned revenues from onsite visitation (admissions, membership, gift shops, food services) and offsite (traveling exhibitions, product placement using alternative distribution means, and internet commerce);
- Expand fundraising to \$1 million+ per year, from individuals, corporations, foundations, and state and federal government agencies;
- Preserve and enhance endowment, including solicitation of planned and outright gifts;
- Prepare and implement plans for capital fundraising for facilities care, renovation and additions, and collections growth.

Leadership

Promote scholarship, advancement, and excellence in the museum field through innovation, creativity, and experimentation.

- Strengthen Cooperstown Graduate Program to meet future needs in the museum field;
- Train teachers in the use of museums as educational resources;
- Expand collaborations with and provide technical expertise to other museums and professional service organizations;
- Encourage staff to publish and participate in their professional fields.

Staff Development

Establish a standard of professionalism and self-fulfillment in the workplace by encouraging self-improvement; providing a safe working environment; providing staff training; and following sound management practices.

- Provide training by the Human Resources Department to develop personnel management practices;
- Continue and enhance customer service training;
- Research and implement an Employee Assistance Program.

NARRATIVE: New Perspectives on American Folk Art

1. PROJECT DESIGN

The New York State Historical Association's (NYSHA's) American folk art collection is highly regarded as one of the most comprehensive and significant in the United States. The 2,000+ objects in the collection, largely acquired over the past 60 years, range in date from the early eighteenth century to the present and include premiere examples of paintings, sculpture, textiles, and decorative arts. As NYSHA pursues folk art as a major strategic direction for its showcase museum, the Fenimore Art Museum, NYSHA plans, through exhibitions, catalogues, and educational programs, to develop in the American public a new sense of American folk art as an important tradition in the American experience. In order to further this strategic direction over the next several years, NYSHA will mount **two major new American folk art exhibitions** that use items from the collection and borrowed items: *Brewster's Worlds: A Deaf Artist in Early America* (2005) and *Grandmother to the Nation: Grandma Moses and the American Century* (2006). These exhibitions, organized by NYSHA and planned to tour to several venues beyond Cooperstown, will be accompanied by **new scholarship in the form of catalogues**, written by Dr. Harlan Lane (Northeastern University) and Dr. Karal Ann Marling (University of Minnesota), respectively. Dr. Marling will also be the guest curator for the Grandma Moses exhibition. *Brewster's Worlds* will illuminate the life and work of a lesser-known artist, while *Grandmother to the Nation* will offer a new critical perspective on a popular artist. NYSHA's goals in pursuing this project are to foster and disseminate scholarship on important American folk artists and to encourage visitors on- and off-site to appreciate and analyze American folk art in a way that informs their own sense of identity. To help accomplish these goals, NYSHA will offer **school programs (including distance learning units) and adult programs** in conjunction with the exhibitions (see Section 2). IMLS support is requested for exhibition implementation, catalogue publication, education program development, and evaluation.

Opening in Cooperstown in April 2005, *Brewster's Worlds* will be the first comprehensive exhibition and catalogue of the work of the important American painter John Brewster, Jr. (1766-1854). The exhibition, curated by NYSHA Chief Curator Dr. Paul D' Ambrosio, will include approximately fifty paintings covering the full range of Brewster's long and successful career. Brewster was an artist who produced images of American life during the formative period of the nation, images of haunting beauty. Brewster was an itinerant portrait artist who did not honor many of the prescriptions of academic art in Europe, where contemporaries like John Singleton Copley and Gilbert Stuart trained. Working in a peculiarly American idiom, with its roots in England, Brewster achieved a directness and intensity of vision rarely equaled. Art historians have called his portrait of Sarah Prince, for example, "One of the masterpieces of American painting" and "a landmark in American painting." Brewster's portraits - some valued at more than a million dollars - are to be found in numerous American museums; he is "an undisputed master of the genre." Brewster was not an artist who incidentally was Deaf but rather a Deaf artist, one in a long tradition that owes many of its features and achievements to the fact that Deaf people are, as scholars have noted, visual people. Brewster lived at a time of beginnings: Americans were starting a new republic and a wealthy merchant class was forming; Deaf people came together and structured a society and language; and the portrait painter's art was popular as never before. Brewster's four worlds - his Puritan family; the Federalist elite whose portraits he painted; the Deaf-World; and the art world - combined to define who he was as an historical figure. The exhibition will journey through those worlds in search of Brewster and a deeper understanding of how those beginnings shaped who we have become as a society today.

From its starting point in Cooperstown, the exhibition is planned to tour to the Florence Griswold Museum in Connecticut, the Portland Museum of Art in Maine, the American Folk Art Museum in New York, and the Mennello Museum of American Folk Art in Orlando, Florida. Approximately 200,000 people will see the exhibition across the Northeast. The companion book, written by Dr. Harlan Lane of Northeastern University and set to be published by Beacon Press, will provide the first major assessment of Brewster's life and art within the contexts of his artistic influences, the styles and techniques of his extraordinary portraits, the Federalist elite who patronized him, and the world of the Deaf in early America. An initial print run of 5,000 copies will begin the dissemination of Lane's important scholarship on Brewster.

Opening in Cooperstown in April 2006, *Grandmother to the Nation* will showcase the life and work of Anna Mary Robertson Moses (1860-1961), better known as Grandma Moses, one of America's most noted folk artists. After spending most of her life in Eagle Bridge, New York, Moses began painting at age 70 with no formal training, when duties as a farm wife no longer occupied her time. Her artistic rise began when an art collector saw her paintings in a local drug store window. Her 1940 show at the Galerie St. Etienne in New York City led to international acclaim. Her

paintings of rural American landscapes and country life were embraced by a rapidly changing and increasingly technological world. By the time of her death at age 101, Moses had created over 1,500 works. In contrast to previous Grandma Moses exhibitions, the NYSHA exhibition will contextualize her work to account for its immense popularity in its era. When viewed as a cultural phenomenon, Moses' art will regain richness and complexity for audiences that may have taken it for granted. For those unfamiliar with Grandma Moses, the exhibition will provide a thorough overview of her career and examples of her finest work.

The development of this exhibition involves collaboration between NYSHA Chief Curator Paul D' Ambrosio and Guest Curator Karal Ann Marling. D' Ambrosio will oversee the painting selection while Marling develops historical and critical perspectives in conjunction with a new book on Grandma Moses, which will be published by Harvard University Press. Organized in thematic areas that connect Moses' work to America's transition from the Depression and World War II to prosperity and domesticity in the 1950s, the exhibition will include a dense installation of fifty to sixty paintings along with photographs, artifacts, film of Moses at work, interviews, catalogs and posters, source material for her art, and analogues to her approach from film, literature and drama. The technology for this exhibition will include flat-screen televisions with video cassette recorders or DVDs and a standard sound system. By contextualizing Moses to account for her immense popularity during America's transformation between the 1930s and 1950s, the exhibition and catalogue will offer an alternative way of seeing her work, which we believe will be a popular and critical success. The exhibition will be marketed to art and history museums across the country, for display in 3,000-5,000 sq. ft. spaces. The subject, size and scope of the show should make this project attractive to museums not normally presenting folk art. A national tour is planned to begin in 2007 with three or more venues in addition to the Fenimore Art Museum. Potential locations include: the New-York Historical Society, Fort Wayne (Indiana) Museum of Art, Minnesota Historical Society, Eisenhower Library (Kansas), the Hunter Museum of American Art (Tennessee), the Museum of the Southwest (Texas), and the National Museum of American Art. Approximately 300,000 people will see the exhibition nationwide. Marling's book will be thematically organized in the same manner as the exhibition, and will provide new insights into the significance of Moses' work during its time and today. The initial print run for the book will be 7,000 copies.

Evaluation will be both formative and summative, planned with the advice and counsel of staff of the Rensselaerville Institute. The Institute is an independent nonprofit described as a "think tank with muddy boots," because of their reputation as thoughtful doers. Based on experience, the Institute understands how to change the behavior of communities, organizations, and their investors, to ensure that the outcome of human service is human gain. The Institute will provide consultation and guidance to NYSHA project staff that are setting up the evaluative framework, and will develop the evaluative instruments and methods for data collection and assessment. Emphasis will be placed upon measurable outcomes, such as the degree to which adults and children that visit the exhibitions or participate in educational programs (on-site or through distance learning) retain some information after their experience and feel their perceptions of American folk art have grown and changed. At the start of the grant period the Institute will hold teleconference with key project personnel to go over the general outcome framework for the project. Several on-site meetings will follow, and evaluators will meet and work with staff to create a "target plan" that will define a series of milestones that lead to the ultimate project outcomes, and also define the verification methods for those milestones. Success in the project will be defined according to the target plan and attainment of the outcomes set for the project. The major indicator of success will be the number of people who view the exhibitions and participate in programs, particularly tied to certain relationships with organizations, such as senior citizens organizations and Deaf organizations, as well as through venues like distance learning. Samples of these participants will be asked to provide feedback on their experiences in order to measure learning. Positive reviews on the scholarly contribution of the exhibitions and catalogues will be another measure of success.

In order to sustain the project beyond the grant period, NYSHA is committed to making American folk art a major theme in its research and exhibition initiatives. In future years NYSHA plans a major exhibition and catalogue featuring highlights from its folk art collection, and will mount at least one major folk art exhibition at the Fenimore Art Museum each year, as it has for the past 10 years. Ongoing financial support for this area will be solicited as part of NYSHA's regular development programs, from individuals, private foundations, government agencies, and corporate sponsors. A portion of that support could come from future IMLS grants, as well as private foundations or other government agencies and corporate sponsors.

2. GRANT PROGRAM GOALS

Museums are in the business of fostering learning among diverse audiences. NYSHA expects that after visiting an exhibition, reading a catalogue, or participating in an educational program, members of its audience will be able to demonstrate retention of knowledge they feel has changed them in some way, however small. In this way, "New Perspectives on American Folk Art" primarily addresses the IMLS program goal of **Supporting Lifelong Learning**. This project is designed to focus on educating through top quality scholarship, exhibitions, and public programs. The exhibitions are meant to have a broad appeal to audiences of all ages, and to offer something of value for each visitor. Intergenerational programming, distance learning programs for secondary school students and graduate students, secondary school curriculum materials, and ambitious, intellectually challenging gallery presentations frame a project that aims to engage learning among young and old alike. By using the theme of American folk art, NYSHA draws on the strength of its collections, research, and connections within the academic world to produce significant new exhibitions and publications that aim to inspire inquiry, creativity, and enjoyment among the general public.

The two exhibitions will not simply present the artists' work for aesthetic purposes, but will offer critical perspectives and historical context that allow visitors to draw their own conclusions and think more about their own experiences with American history. Each exhibition will include **interactive educational components** to stimulate those with a variety of learning styles.

Thematic **educational programs** for adults and children will complement the exhibition experience. Offerings will include evening lectures, workshops, remote videoconference programs on American folk art (made possible in part by a 2003 IMLS Learning Opportunities grant), and special tours for school groups. Dr. Harlan Lane and Dr. Karal Ann Marling will give guest lecture in Cooperstown, expanding on the themes presented in the exhibitions. NYSHA also plans outreach through arts-in-education programs at disadvantaged schools in central New York. The Brewster exhibition will provide an opportunity to involve the Deaf community and to encourage visitors to learn more about the Deaf perspective. Students from the American School for the Deaf in Hartford, Connecticut will have a chance to visit the exhibition when it tours to the Florence Griswold Museum. In addition, NYSHA will work with the New York State School for the Deaf in Rome, New York, the National Technical Institute for the Deaf in Rochester, New York, and the Gallaudet University in Washington, DC, to develop special tours and programs for secondary and post-secondary Deaf students. The Education Department will develop **curriculum guides** related to themes explored in the exhibitions, to be published on the web and made available to teachers. Plus, emphasis will be placed on John Brewster and Grandma Moses in conjunction with the **New York History Day competition**. NYSHA hosts this annual competition, part of National History Day, which promotes the study of history by engaging students and teachers in the excitement of historical inquiry and creative presentation. The theme for National History Day in 2005 is "Communication in History: The Key to Understanding," providing an opportunity for students to explore the challenges Deaf people have faced in American history, using John Brewster, Jr. as a case study. The 2006 theme is "Taking a Stand in History." Grandma Moses' wide appeal was largely due to the fact that she was a personality who stood for traditional values in a rapidly changing world.

One of Grandma Moses' concerns was the importance of elders passing on traditional knowledge to younger generations. NYSHA plans **intergenerational programming** collaboration with several organizations, including regional senior homes, adult continuing education programs, and Elderhostel, the largest educational and travel organization for adults over 55. Through an Elderhostel program, seniors will come to Cooperstown to learn about Grandma Moses and the significance of the important transitional period in which she flourished. During their stay, participants will meet with school groups to lead tours of the exhibition, sharing their own recollections of the 1930s-50s, the transitional period around which the exhibit is focused.

3. HOW THE PROJECT FITS INTO STRATEGIC PLAN AND MISSION

The cornerstone of NYSHA's mission is to reconnect Americans with their heritage and engage them in the diversity of cultures that is America, so that they may better understand contemporary social and cultural issues. "New Perspectives on American Folk Art" uses exhibitions, scholarship, and public programs on American folk art themes to further this mission. For over 60 years, NYSHA has collected, preserved, researched, and exhibited masterpieces of American folk art, and is committed to presenting one major folk art exhibition each year at the Fenimore Art Museum. Within the current strategic plan, folk art is identified as a major guiding theme for programming. With the support of IMLS, NYSHA can boldly move into the future exploring new themes and directions in folk art. However, simply researching and presenting fine works of folk art is not enough: the strategic plan requires that NYSHA place education as a top priority, making its activities meaningful for its audience in a measurable way. "New Perspectives on American Folk Art" will help NYSHA focus its energy on creating learning experiences for diverse audiences.

Two key sections of the strategic plan that apply to this project are Audience Development and Public Access/Education (see Strategic Plan Summary). By providing multi-disciplinary programming on lesser-known and well-known folk artists with broad, accessible themes, the project will allow NYSHA to strengthen relationships with schools, local communities, and tourists to the Cooperstown area. By setting a high standard of historical and artistic quality as well as a regular program of folk art exhibitions and programs, this project promotes NYSHA's ongoing efforts to reach new audiences on and off-site. The long-term impact of this project will be measurable through learning retention demonstrated by participants, who are motivated to return to the museum or take part in the museum's programs. The project will strengthen NYSHA's exhibition and publication programs and demonstrate model collaboration between Program Management and Development/Marketing.

4. STRATEGIC PLAN: PROCESS AND FINANCIAL RESOURCES

An organization nearly 105 years old, NYSHA has been located in Cooperstown for 64 years. During this time, **responding to the needs of the community** and the expertise of its staff and board, NYSHA's mission has been refined and evaluated to ensure that NYSHA continues to provide important and relevant services to its community, at the local, state, and national level. NYSHA staff developed the **current strategic plan** in consultation with board members, volunteers, community members, and visitors. The process began in 1999 and incorporated staff at every level, including department heads and middle managers who organized "SWOT" Sessions (Strengths - Weaknesses - Opportunities - Threats) to provide an outline of institutional priorities. In 2000, NYSHA, in collaboration with the National Baseball Hall of Fame, The Farmers' Museum, and the Otesaga Hotel--engaged Plog Research (New Brunswick, NJ) to conduct a survey of visitors to Cooperstown. Staff analyzed the survey results and used the results to update the institutional strategic plan, and to promote marketing and partnership opportunities to prospective sponsors. The strategic plan was completed in 2000 and revised in 2001 and 2002. Goals stated within the plan have been updated according to progress over the past few years. Pursuit of program and funding 19 opportunities continues to be guided by the principles outlined in the strategic plan. Over the next several years NYSHA will refine the plan to guide the institution over the next ten years.

Maintaining financial stability is one of the key components of NYSHA's strategic plan. Programming is pursued only if fiscally responsible and appropriate for the institution. Priorities include preserving the endowment, increasing and diversifying fundraising and earned income, and managing costs. NYSHA uses an annual percentage payout from the endowment to help cover general operating costs. This supplements earned income and contributions from individuals, corporations, foundations, and government agencies. The full-time accounting department maintains and oversees accounts payable and receivable. A Vice President of Development and Marketing began in early 2002 to organize the first comprehensive development and external affairs department. Early in 2003 a will help NYSHA focus its energy on creating learning experiences for diverse audiences. Vice President of Finance and Administration was added to the staff. Working with outside consultants, NY SHA has developed a financial planning model that includes the creation of comparable financial data on other museums of similar size and purpose, as well as a streamlined budget process that includes month-by-month estimates for income and expenses that are tracked against actual performance.

5. APPROPRIATENESS OF PROJECT FOR INSTITUTION, AUDIENCE

The overall **intended audiences** for this project are children and adults living in NYSHA's local market including Otsego, Schoharie, Delaware, and Chenango Counties, the regional market including Albany, Binghamton, and Utica areas, New York State, visitors to Cooperstown from across the country, and visitors to the exhibitions at tour sites nationwide. Educational programs will primarily target schools throughout New York State, and adult programs will draw mainly from the regional and tourist market. The exhibitions will attract local, regional, and national visitation, and the publications will be distributed on-site and will be available through the publishers on a national level. The audiences identified for this project are those targeted for growth and education by the strategic plan.

NYSHA has conducted **formal and informal assessments of audience needs** and determined that this project will help fulfill them. Some needs arose out of the multi-layered process of developing the strategic plan. At the same time, the general audience and school groups were asked informally for feedback and suggestions on programs, and NYSHA used that information to determine the level to which programs were meeting audience needs. NYSHA staff members regularly gather program ideas through advisory boards, graduate students, teachers, and community members. For school programs, staff members meet with a teacher advisory board three times per year to keep abreast of current educational needs and get feedback on new program ideas. Program evaluation is ongoing, and includes advisory board comments, participant questionnaires, follow-up phone calls, staff observation and graduate student monitoring of programs.

Over the past ten years, visitors expressed a strong desire for more folk art exhibitions, and gave positive feedback on recent NYSHA-organized folk art exhibitions, especially *Drawn Home: Fritz Vogt's Rural America* (2002) and *Ralph Fasanello's America* (2001), both currently touring. NYSHA-produced catalogues for both exhibitions sold well and received positive comments from general readers and scholars. To date, the Fasanello exhibition has been seen by over 450,000 people and *Drawn Home* by 200,000 people. Advisory board commentary and visitor surveys have indicated the need for more child-centered activities throughout the museum. With *Drawn Home*, curatorial and education staff included a large activity center within the exhibit that encouraged children and family visitors to explore the unique use of perspective in Vogt's work and discover different ways of representing the world in two dimensions. Visitor comments and program evaluations showed this element to be very popular. NYSHA has continued to include interactive components to exhibitions and has increased the level of educational programming linked to special exhibitions. These efforts have received overwhelmingly positive feedback. NYSHA is determined to continue in this direction and foster connections between exhibitions, publications, and public programs to give audiences multiple ways to acquire new information and perspectives on American history.

NYSHA is located in historic Cooperstown, New York (population 2,032) in rural Otsego County (population 60,619). Per the 2000 census, the **demographics** of NYSHA's **local market**--comprised of Otsego, Delaware, Chenango, and Schoharie Counties, with a combined population 192,714, is more than 90% non-Latino Caucasian. African Americans comprise 1.3% of the population; Latino 1.7%, and Native Americans .3%. These compare to New York State averages of 15.9% African American, 15.1% Latino, and .4% Native American. While approximately 75% of the 74,400 households own their own homes (state is 53%), the region is economically depressed: median household income is under \$32,000 (state median is \$35,369); one in five children live below the poverty level; farm and non-farm employment have decreased, the latter by more than 5% over the 1990s. Fewer than 10% of the four-county residents have a college degree. The local population is sparse: about 50 persons/sq. mile, compared to 402 persons/sq. mile statewide. The larger **regional market** is a triangular area incorporating the Capital District of Albany and Saratoga on the east, Syracuse and Utica on the northwest, and Binghamton on the southwest, all within 90 minutes of NYSHA. The population of this region totals just below 2 million, is still largely rural and agricultural outside of the metropolitan centers at the corners of the region, and has more diverse demographic characteristics than the local market although still significantly below the state's averages.

In 2002, 47.5% of NYSHA visitors came from outside New York State. More than 350,000 **tourists** visit Cooperstown each year, the majority traveling by car (the four-county local market has no major airport or rail station), and most visiting in the summer. The primary tourist attraction is the National Baseball Hall of Fame, but other destinations include the classic Otesaga Hotel and Leatherstocking Golf Course, the Glimmerglass Opera, The Farmers' Museum, and NYSHA and its Fenimore Art Museum. Cooperstown is situated on Otsego Lake, more than 10 miles long, little developed, and the source of the Susquehanna River. The pristine character of the lake and the village itself, and little contemporary commercial development, gives Cooperstown a second population of non-resident homeowners.

6. PROJECT RESOURCES: TIME AND BUDGET

NYSHA has a proven track record of exhibition, catalogue, and education program delivery and sound financial management. The institution has sufficient facilities and staff to carry out the project. The anticipated products of this project are part of the regular operations of NYSHA and its Fenimore Art Museum, and specifically the curatorial and education staff. Therefore, project activities will fit in easily with other daily activities.

Work Plan: NYSHA's curatorial and education departments will implement this project in the manner of past successful projects, keeping in mind aesthetic integrity, security and safety, public interest, and fiscal responsibility. The development and marketing department will work with program staff to secure additional funding for the project and to promote the project components to the appropriate audiences. The catalogue for *Brewster's Worlds* has been written, edited, and designed, and NYSHA is in the process of seeking permissions for color plates for the book, which will be published in late 2004. In fall 2004 curatorial staff will build crates for the traveling works for *Brewster's Worlds* and send to lending institutions. In early 2005, pieces will be shipped to Cooperstown from across the Northeast and the exhibition will be installed. Educational programs will be developed in late 2004/early 2005 and implemented during 2005. *Brewster's Worlds* will be on view at Fenimore Art Museum from April to December 2005, and will tour to other venues in 2006. The catalogue for *Grandmother to the Nation* will be written in 2004 and produced in 2005 (research is currently ongoing). The book will be published in late 2005. In fall 2005 curatorial staff will build crates for the traveling works and send to lending institutions. In early 2006, pieces will be shipped to Cooperstown from around the country

and the exhibition will be installed. Educational programs will be developed in late 2005/early 2006 and implemented during 2006. *Grandmother to the Nation* will be on view at Fenimore Art Museum from April to December 2006, and will tour to other venues in 2007.

Budget: The project budget has been designed to achieve project goals while controlling costs and maintaining reasonable income goals. IMLS funds are requested for exhibit shipping and installation costs, publication, educational program costs, scholar fees, and indirect costs. The Grants Coordinator will oversee budget-related activities during the grant period, and routine financial matters will be handled by the full-time accounting department. Budget numbers for shipping and installation are based on estimates and past experience. Scholars' honoraria and travel costs are based on industry standards. Catalogue publication costs are based on estimates from the respective publishers, Education program costs are based on past experience and estimates.

7. PROJECT RESOURCES: PERSONNEL AND TECHNOLOGY

Consultants

Dr. Harlan Lane, Distinguished Professor of Psychology at Northeastern University and author of the Brewster catalogue, specializes in Deafness and Deaf language and culture and has published prolifically on the subject. Dr. Lane discovered Brewster while writing *When the Mind Hears: A History of the Deaf* (1984), and Dr. Lane's new research promises to give the art and culture of Deaf artists a place in American history and American identity.

Dr. Karal Ann Marling, Professor of Art History and American Studies at the University of Minnesota and guest curator/author for Grandma Moses exhibition and catalogue, is the author of many books on American art and popular culture, including *Wall-to-Wall America: Cultural History of the Post-Office Murals in the Great Depression; As Seen on TV The Visual Culture of Everyday Life in the 1950s*; and *Norman Rockwell*. Dr. Marling's acclaimed exhibition *The Architecture of Reassurance: Designing the Disney Theme Parks* toured nationally from 1997 to 2000.

The Rensselaerville Institute will assign one of its experienced evaluators to work on this project. Founded in 1963 on an estate in Rensselaerville, New York (27 miles from Albany), the Institute began life as a conference center. In 1970, the Institute shifted from talking about problems to developing models to solve them. It began in small towns, pioneering a set of self-help and local initiative tools by which residents took control of their future. Among early projects were a 17-mile water line built by Cherokee Indians in Bell, Oklahoma and the purchase and renewal of two declining Appalachian company towns. In its direct service practice, the Institute forged a number of tools that used outcomes rather than process to drive results. These were tested in a series of consultancies with foundation and government investors and the non-profits who get and spend their money to create human gain. In the mid-1980s the Institute published *Outcome Funding: A New Approach to Targeted Grantmaking* (revised in 1996 and 2003).

NYSHA Staff

Dr. Paul D'Ambrosio, Project Director and Chief Curator, holds a Ph.D. in American Studies from Boston University and an M.A. in History Museum Studies from the Cooperstown Graduate Program, and is an expert in American folk art with 17 years of curatorial experience. He serves as adjunct professor in the Cooperstown Graduate Program, and is the author of two books, fifteen articles and four exhibition catalogues.

Nicole Retzler, Curator of Exhibitions, holds an M.A. in Museum Studies from the Cooperstown Graduate Program and has 10 years' experience in the museum field.

Michelle Murdock, Assistant Curator of Exhibitions, is an M.A. candidate in Museum Studies at the Cooperstown Graduate Program. Ms. Murdock is manager of the photography collection and has worked closely with the collections and curatorial departments on special projects.

Dr. Doug Kendall, Curator of Collections, holds a Ph.D. in American and New England Studies from Boston University and previously held the position of Curator of Domestic Life at the State Historical Society of Wisconsin.

Andy Stupperich, Assistant Curator of Collections holds an M.A. in Historical Administration from Eastern Illinois University. He has also held curatorial and registrarial positions at Lincoln Log Cabin State Historic Site, Museum of American Frontier Culture, and the Gaston County Museum of Art and History.

Kathy Stocking, Registrar, has worked for the two institutions since 1976 and has intimate knowledge of the collections and associated records.

C. R. Jones, Conservator, holds an M.A. in Conservation of Historic and Artistic Works from the Cooperstown Graduate Program and has worked as a conservator and curator for NYSHA since 1968.

Garet Livermore, Director of Education, holds an M.A. in History Education from Columbia University and 16 years of experience in museum education, including work at the Shelburne Museum in Vermont, where he led a major museum

school partnership program funded by the Christian A. Johnson Endeavor Foundation. He has served on the faculty of St. Michael's College and consulted for NEH projects and for Scholastic Network and ABC-CLIO publications. Mr. Livermore is also on the faculty of the Cooperstown Graduate Program.

Lisa Sorensen, Manager of Education Programs for the Fenimore Art Museum, is an experienced educator and has worked for NYSHA for several years.

Joseph Siracusa, Director of Facilities and Information Services, has worked in one or more areas of NYSHA for more than 12 years. He is responsible for the daily maintenance and security of all museum facilities and technical equipment, including computer networks and other technology.

**New York State Historical Association
Budget Justification**

Permanent Staff and Duties (Year One and Two)

- Paul O' Ambrosio/Chief Curator (20% of salary) Oversee exhibition, catalogue, and program implementation.
- Nicole Retzler/Curator of Exhibitions (30% of salary) Oversee implementation of exhibitions.
- Michelle Murdock/ Asst Curator of Exhibitions (20% of salary) Assist in implementing exhibitions.
- Doug Kendall/Curator of Collections (5% of salary) Oversee/facilitate the use of collections items in the exhibitions.
- Andy Stupperich/ Assistant Curator of Collections (5% of salary) Assist in facilitating the use of collections items for the exhibitions.
- Kathy Stocking/Registrar (10% of salary) Process incoming and outgoing loan and collections items for exhibition.
- C.R. Jones/Conservator (5% of salary) Assist in handling, transporting, and conserving items for exhibition.
- Garet Livermore/Director of Education (5% of salary) Oversee development of educational programs for the project.
- Lisa Sorensen/Manager of Education Programs (25% of salary) Implement educational programs and interactive exhibit components.
- Joseph Siracusa/Director of Facilities (10% of salary) Prepare galleries and set up technology items for exhibitions as needed.

Consultants

Dr. Harlan Lane has been working on a book about the artist John Brewster, Jr. for several years. His research was the seed for the planned exhibition. His exhibition catalogue for *Brewster's Worlds* will be completed at the beginning of the grant period, and Dr. Lane will advise the project and give a lecture while the exhibition is on view. Dr. Karal Ann Marling is a renowned author and curator who has been working on a new book about Grandma Moses, that will become the catalogue for the planned exhibition. She will work closely with Paul O' Ambrosio as Guest Curator for *Grandmother to the Nation*. In this capacity she will help with exhibit research, planning, and design. Dr. Marling will also give a lecture while the exhibition is on view. The Rensselaerville Institute was selected to provide an evaluator for the project because of its focus on outcome-based evaluation. The Institute's work with funders and nonprofit organizations makes it an ideal choice for this type of work. The Institute will work with project staff to develop and implement the evaluation for the project.

Travel

Travel costs stated are for consultants to visit Cooperstown for guest lectures and to assist with the exhibitions.

Materials, Supplies and Equipment

Exhibition assembly/installation includes building cases, mounts, vinyl lettering and other label material, framing, and any other items related to preparing and installing the exhibitions, such as preparation of the exhibit gallery space, painting, installing labels and cases, lighting, technical components, and putting the objects in place.

Services

Crates must be built and sent to loaning institutions to loan items can be sent to Cooperstown for the exhibitions. Costs include building the crates (customized for each item) and shipping costs. Insurance is required for all loan items and collection items.

Other

Catalogue costs include research/writing, securing permissions for images, design, and printing. Educational programming costs include materials for educational components for exhibits and other programs, costs of outreach programs and onsite lectures, distance learning, content development, and curriculum development. Advertising and promotion includes press releases, editorial, paid advertising in newspaper, radio, and television, banners and signage, and special flyers/promotions.